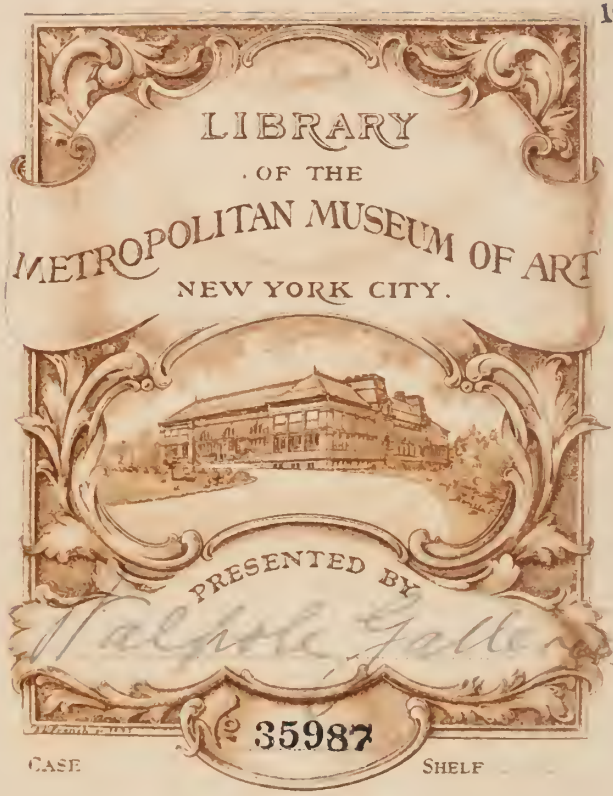
THE METROPOLITAN MUSEUM OF ART
3 0620 00394349 4

119.8 R532
1917-19



View from May 5th | No. 120 | Sale May 9, 1919

Japanese Color Prints

Collections of

MRS. ISAAC FEIGEL

of YONKERS, N. Y.

and of a

Washington War Worker Going Abroad

To Be Sold By Auction

Friday Evening, May 9, 1919

8:15 o'clock

The WALPOLE GALLERIES

No. 10 East 49th Street

New York

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition five days before the sale.
Priced copies of this catalogue at 50c each.

THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT

Telephone, Murray Hill 6512.

To the Walpole Galleries

10 East 49th Street, New York

Please buy for me at your Auction Sale on_____ 19____ the following lots at not exceeding the prices named, which are ***so much per Lot.***

These Bids are made subject to the Conditions of Sale printed in the Catalogue of this sale.

Name_____

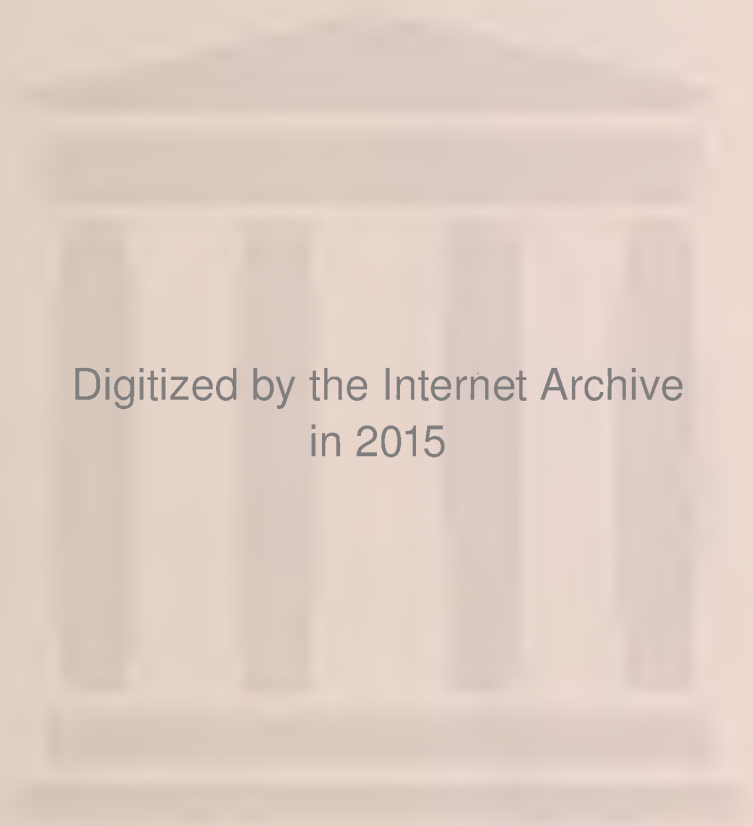
Address_____

_____

Shipping Directions _____

LOT	FIRST WORD OF TITLE	BID	LOT	FIRST WORD OF TITLE	BID

Bid on this sheet for one sale only, with ***full name and address plainly written.*** **Terms Cash.** References or cash deposit required with orders from strangers.



Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00walp_52

No. 234. Kunisada

No. 70. Utamaro

No. 60. Sekiho

Japanese Color Prints

Collections of

MRS. ISAAC FEIGEL

of YONKERS, N. Y.

and of a

Washington War Worker Going Abroad

Among the Desirable Prints will be found:

The best Snow and Rain Prints of the Hiroshige Series; four of Hokusai's "36 Views of Fuji;" The Lazy Lovers and other Prints by Harunobu; Examples of Koriusai, Kiyonaga, Shunsho and Shunko; the first Toyokuni and his pupils and followers; Prints by Utamaro from the "Six Tama Rivers" and the "Komachi" Series; Yeishi's Matchless Teahouse Beauties; Hanaogi by Yeisho; Blue Prints, Diptychs and Triptychs by Kaisei Yeisen; Kakemono Prints and Triptychs by Yeizan, Shunsen, Kunisada, etc.

A Few Desirable Books

"Beautiful Women of Utamaro," Tokyo, 1915; Bing's "Japon Artistique," 3 vols., Paris, 1888; Histoire de L'Art du Japon, Paris, 1900; Japanese Screen on Gold Paper, Old Gold Fans; Kwacho, etc.

To Be Sold By Auction

FRIDAY EVENING, MAY 9, 1919

8:15 o'clock

THE WALPOLE GALLERIES

No. 10 East 49th Street NEW YORK

Telephone, Murray Hill 6512

JAPANESE COLOR PRINTS

The Collection of Mrs. Isaac Feigel of Yonkers, N. Y.

CHIKASHIGE

Pupil of Hiroshige, influenced by Sharaku

1. TRIPTYCH. Night scene with three figures: a man with a fan, warrior and a lady all seen at half-length.

HOKKEI

2. FUJI IN AN AUTUMN MIST. Square of Chuban form, but late, and on mica treated paper.

3. HERON LIGHTING AMONG IRIS PLANTS. Late panel.

4. MANDARIN DUCK AND SNOWY BAMBOO. Late panel.

5. WARRIOR ON A CLIFF. He has sent a diving girl after the lost sword of the Emperor, and is watching for her reappearance.

6. SURIMONO. Blue pheasant, late impression.

THREE PRINTS FROM HIROSHIGE'S KISOKAIDO.

7. MOCHIZUZUKI. The well known moonlight print from this series, by the famous Cryptomeria Tree path.
(See Illustration)

8. MITONO. A spring-time scene from the Kisokaido; by Hiroshige. The budding plum trees at the top of the hill near the Torii blown by spring breezes.

9. OMIYA: LANDSCAPE BY YEISEN. Rare print from the Kisokaido. Mt. Fuji framed between two Cherry Trees.

FOUR PRINTS FROM HIROSHIGE'S "YEDO (OR TOTO) MEISHO."

10. YAIOINO WATASHI. A scarce river print from the oblong Yedo Meisho.

11. MYAOKA TEMPLE. Ladies stopping to gossip under the Torii, which frames a red setting sun with great artistic effect.

12. NIPPON BASHI. A snow print, the bridge to the left with people hurrying through the cold.

13. KASUMISEKI. Windy day with kites flying; view from the hill-top.

THIRTEEN PRINTS FROM HIROSHIGE'S "53 VIEWS ON THE TOKAIDO ROAD"

14. MIST AT MISHIMA. The early morning start, with figures, trees and Torii in blue and grey mist.
    One of the rarest and best prints of the "Tokaido series."

15. KAWASAKE. The "yellow hat" Ferryboat from this series; the two boats each filled with passengers in the broad picturesque summer hats of yellow.

16. MIYA. A water view; boats in the harbor, and the Torii oxidising into a lovely pink.

17. YOKKAICHI. Windy Day on the embankment; early state without the shadow on the man's cloak.

18. GOYU. Village street at dusk, with inn-runners coming to blows over the few travellers who appear.

19. FUJIYEDA. Peasants resting and changing their loads. Fine early coloring on a yellow ground of graded coloring.

20. OKITSU. Wrestlers fording the River, six small boats seen against the striated sky. Good early coloring.

21. FUCHU. Inn with travellers arriving and departing. Cloudy blue sky beyond the vista of tall trees.

22. AKASAKA. Moonlight print, with late travellers and tired horse. A remarkable print for an artistic presentation of the flood of yellow moonlight on the hillsides.

23. FUJIKAWA. Grey hillside path down which comes a procession with green hills either side.

24. NIHON BASHI IN THE POURING RAIN. Early impression with the rain very sharp, but stained in the sky.

25. HODOGAWA. Fine early impression of this much liked "bridge" print, with hill seen against a rosy sky.

26. OKITSU. One of the better liked prints from the Tokaido series published by Marusei. A sailboat moving slowly past Mt. Fuji seen beyond dark hills.

PRINTS FROM HIROSHIGE'S UPRIGHT SERIES.
"100 Views," "60 Views," etc.

27. BEKUNI BASHI. The snow landscape from the "100 Views." Upright series.
    A rare snow view in good early coloring showing grain of the wood block in the sky beyond the falling snow.

No. 52. Hokusai

No. 54. Hokusai

No 165. Yeisen

28. KIVA SNOW FROM THE "100 VIEWS." A sky of midnight black thick with snow in which two storks fly, loggers at work on the frozen river, and the man with the yellow umbrella in the foreground (man is entirely obscured by the picturesque umbrella).

29. KYOBASHI MOONLIGHT, TOKYO. A celebrated print showing the bamboo timbers, river and shipping; high bridge and full moon.

30. YATSUKIDORI. The winding canal print from the upright "100 Views of Yedo."

31. RIVER AT KARAGUCHI. A bold composition with seven bamboo rafts being poled on the river.

32. KANDO MIOJIN. The Temple on the hill with visitors admiring the distant view.

33. TORNADO AT TAKIGUCHI. Considered one of the most remarkable "storm printings" from the Shokoku Meisho.

34. AKABANA; with lady and attendant in the foreground.

35. MEGURO WITH GREEN MEADOWS, low hills and Fuji all white with dark shadows in the background, in the foreground a lady and her Kago.

36. TSUKUDAGAWA. River scene: night with boats at anchor; cormorant fishers on the horizon, shown by the picturesque flames of their torches, and in the foreground a lady in a robe of shaded blue.

37. KISO SNOW GORGE. From the rare "Shokoku Meisho" series. Early impression on soft paper with the shadows on the gorge; the reflection of a myriad of stars in the icy blue of water at the foot of the chasm.
    Very scarce snow print.

38. YUI CLIFFS AND BEATING WAVES. A very beautiful print and a fine impression.
    A famous water view, almost as well liked in the best impression as the Rapids at Naruta of which it is reminiscent.

39. SNOW LANDSCAPE: FUJIKAWA. From the upright series of the "53 Views." Heavy falling snow which almost obscures the little blue village near the steep river banks.

40. WAKASA FROM THE "60 VIEWS." Large fishing boat under full sail with many men drawing in the great net, fine impression with water of well graded blue.

SUZUKI HARUNOBU. 1730-1770.

41. LADY MAKING NEW YEAR'S FLOWER ARRANGEMENT. A brocade print of Harunobu's best period, but unfortunately the face has been slightly marred.

42. THE LAZY LOVERS. They are lying on a couch with pipe and book. A cuckoo flies past the Verandah crying a storm.
Print of the oblong shape. Note the well-placed blacks and the apple green tone of the foreground.

43. HANAMURASAKI PLAYING THE KOTO. A famous beauty and well and clearly printed example of Harunobu's "brocade print" of which he was the first interpreter.

44. POET IN A VIOLET ROBE. In an attitude of salutation.

45. SENZAN PLAYING THE KOTO. A very pretty square brocade print.

46. LADIES AT THE LOOM. One winding silk while her companion shows her a picture. Stain.
Interesting as showing a miniature Harunobu print held in the hand of the seated girl.

47. LADY MAPLE VIEWING. She is attended by a maid and a little boy; the landscape background with waterfall and rocks is rather elaborate for Harunobu.

48. A COURTESAN ATTENDED. Chuban or square form. A print of soft ecru tone with a well balanced use of deep violet. She reads a letter under a swinging bronze lantern; her little Kamuro carrying her writing box. They stand to the extreme right, with Courtyard and house, while on the left a cherry tree shakes out pink blossoms against a turquoise sky. Late impression.

49. TWO LADIES ON THE SHORE. One seated in her Kago, while her companion in a big sun-hat is calling her attention to the oyster shells. A two color print of soft tones of green and tan, but with two worm-holes. Late impression.

50. LOVERS CATCHING FIREFLIES. One of the pretty Night Scenes for which this artist is famous; the night wind blows back their silk robes and flutters the leaves of the reeds and grasses by the river. Late impression.

HOKUSAI. 1760-1849.

Four Prints from the "36 Views of Fuji," all in good condition.

51. SEKIYA NO SATO. Three horsemen riding against the wind; the old pine on the embankment and Mt. Fuji reflect the sunset glow.

52. SENGOKU BUNI. The large pink junk in the foreground on Kazusa seashore; rippling waves of graded blue, and Mt. Fuji barely seen on the horizon.
(See Illustration)

53. ONDEN WATER MILL; showing the great wheel with pouring water, the miller and wife at work and in the distance Mt. Fuji, its white cone with blue shadows seen against a blue sky.

54. ONO YAMANAKA. A famous violet and blue-green harmony. Woodcutter at work on the huge log, the bonfire with curling yellow grey smoke in gauffrage.

(See Illustration)

TORII KIYONAGA. 1742-1814.

The Fourth Torii and a celebrated artist.

55. GROUP OF LADIES AND CHILDREN AT A SHOP. The long silk curtains and bold white lettering form a good background for the pale pinks and blues of the robes; the children are bargaining with a toy seller.

56. POET WITH HER ATTENDANT. They are just inside the house, and the poet is leaving, which shows her voluminous flowing robes of pink and violet. Mellowed print.

57. BOYS' FESTIVITIES. Six boys amusing themselves as Falcon Hunters, playing "Go-ban," etc.

ISODA KORIUSAI. 1725-1788.

One of the great artists of the graceful female figure.

58. THE COURTESAN SHIMIZU WITH TWO SHINZO. A pretty group of "Three Little Maids" in pink and lavender seen against the shutter of green bamboo; Chuban or square form.

59. KIYOHANA; A FAMOUS BEAUTY AND A COMPANION. One is seated with hibachi of black lacquer, and her companion in soft green over pink stands by her side.

SEKIHO. 1790-1810.

A pupil of Utamaro and his follower.

60. FISHING PARTY OF A YOUTH AND TWO GIRLS. A young man, with his robe tied with black, wades into the stream carrying on his back a girl in a lilac gown: their companion in black gauze wades by carrying the fish net. Signature: Sekiho Hitsu. Publisher: Marujin. Dated about 1803. Worn.

(See Illustration)

SHUNMAN.

61. THREE GIRLS BY A STREAM. A lovely print, effect of pink.

Shunman's broadsheets are very rare.

SHUNSEN.

62. CATCHING FIREFLIES. Three young girls and two little boys at the Iris pond with longhandled fans trying to knock down the fireflies.

KATSUKAWA SHUNSHO. 1726-1792.

63. TWO COLOR BROADSHEET. Actor as a woman in Dancing Dress with fan and hat, stands back of a man and woman; the old cherry tree and silk drapery in the background oxidising into a lovely tone of the yellow field.
Very rare composition and size.

64. THREE GIRLS AND A PORTER. They are near a house where a maid with a broom appears in the open doorway. Their robes of violet, yellow and pink are in harmony with the blue and black robe of the Samisen Bearer and the barred shoji of yellow at the back.
Very fine and in good condition.

KATSUKAWA SHUNKO. 1760-1827.

65. HOSOYE. Actor as a woman. Fine condition and coloring and very rare in such good condition.

TOYOKUNI. 1769-1825.

A prolific artist, but his early work in the manner of Kiyonaga is very rare and desirable.

66. TOYOKUNI PRINT IN THE KIYONAGA MANNER. Hinazura and a companion on a veranda, with insect cage and fan; a charming clearly printed composition in pink and toned lavender and black.

67. COURTESAN SEATED READING A LETTER. In a pink Juban with green flowered uchikake, she is seated near a lacquer rack over which is thrown a violet robe. Very fresh and brilliant coloring and printing.

68. GIRL CAUGHT IN A SPRING SHOWER. She is holding high her light gauze robes and trying to protect her head with a towel. Large grey lantern and pink blossoms make a pretty background under the "white rain."

UTAMARO. 1753-1806.

Celebrated for the grace and beauty of his female figures.

69. ROKUTAMAGAWA OR "SIX TAMA RIVER SERIES." Woman in flowered grey tied with black, pulling a long pink gauffered silk out of a tub; her companion in violet with pink uchikake holds the baby up to play that he beats the clothes. The winding Tama River in violet-grey forms a charming background.

70. TWO GIRLS UNDER PENDANT WISTARIA BLOSSOMS. A symphony in pink and grey as they stand with a fan seen at half-length. Signature: Utamaro Hitsu. Publisher: Hishiwaka.
A very fine impression, the rendering of the hair, now a lost art, in exquisite registration and the print a perfect harmony of color.
(See Illustration)

71. KOMACHI SERIES. Komachi stooping with her baby on her back.
Very fine and brilliant impression, as well as very early shown by the "embossed" appearance of the printing.

72. YASUHIDE WITH AN OBSTREPOROUS LITTLE CHILD. The maid in the pretty summer gown of pink with violet obi appeals to the mother for help; the wilful child insists that she can study best with her book perched on the top of her head.

73. LADIES IN SUMMER. A charming composition. They are seen at half-length, one with picturesque, wide, flat hat and yellow fan; her companion just raising a lilac silk umbrella.

74. KASUKANO AND UTAHAMA. Two lovely Courtesans with cherry colored robes and collars gauffered in white, seen at half-length.
Fresh and lovely printing of a most attractive pair.

75. KOMACHI SERIES. Ichimoto of Daimonjiya, kneeling by a wide low bowl of lily plants; her soft lilac robe brocaded in water plants in flower beside a running stream.

76. GIRL READING BY AN ANDO. Her violet gown is tied with pink and falls in soft and lovely long lines as she leans over her book, reading by the light of the ando at her side.

77. MOTHER AND CHILD. She is seated with a fan, her robe thrown open at the breast, while the boy amuses himself with goldfish in a pink bowl. Fine impression on soft old paper.

78. COURTESAN SEATED BY HER COUCH, adorning herself to meet her lover who approaches from around the screen.

79. SHIRATAMA OF TAMAYA, dressed in robes of pink tones accompanied by her tall and beautiful Shinzo and two Kamuro. Moth hole repaired.

80. THE LOVERS OHAN AND CHOYEMON. She leans over his shoulder and together they play with a puppet doll.
Fine impression on a grey wash ground, and a splendid composition, note the bold simplicity of line in the drawing of the figure of the man.

81. FLOWERS OF YEDO. Three girls: a striking figure in black raising her umbrella, while her companion stoops to adjust the obi of the third near a dashing waterfall, with masses of cherry trees in blossom.

82. FUJIE AND NAHAMAZIE. Playing as Benten and Hotei. Exquisitely soft in coloring and line.

83. ARCHERY PRACTICE. Mother with two boys, seen at half-length. Note the artistic placing of the blacks in this composition.

84. JANUARY SEASON STYLES. Ladies and children watch a performing monkey.

85. THE FAMOUS LOVERS, Komurasaki and Gompachi: seen at half-length.

86. MOTHER AND SON, playing as Daikoku and Ebisu, a favorite game with the boys, to play with fish and rod.

87. THE LOVERS OHATSU AND KOMENOSUKE. They are starting out for a walk, as she raises her umbrella.

88. HANAZUMA WITH A LOVE LETTER. One of the favorite "Large heads" of this artist.

89. TAMA RIVER SERIES. Three barefooted girls by the river under a pine on a windy day in the Autumn, preparing to beat and wash the clothes.

90. TWO GIRLS WRITING. Seen at half-length. Toned print and mounted.

91. TAKEGAWA SEATED WITH A SCROLL. Tone print.

YEISHI. 1760-1829.

The "aristocrat" of the Ukiyoye School.

92. MAY STYLE. Girl seated with a Fukusa, which she is using to tie up gifts: Boy's Festival, New Year decorations behind her. A good print, but with stain (sleeve).

93. SENZAN OF TOKOYA. Series "Matchless Tea-house Beauties." A tall and graceful Courtesan in a color harmony of yellow-grey over lavender and pink tied with a rich Indian red obi, turns to speak to one of the two little Kamuros who accompany her.
A Yeishi masterpiece.

94. SHIZUKA SEATED THINKING OF HER LOVER. Her robe of violet hue in a starred pattern in pink, and soft yellow collar and obi. Printed on a yellow ground.

95. TWO GIRLS BY A STREAM. Under a young Cryptomeria Tree, with a low range of green hills and the river flowing between.

96. SUMMER. Two ladies watch a child try to catch a grasshopper on the pink blossoms. A print of much grace.

97. LADY WITH INSECT CAGE. She kneels to take it off the stand, with a little black dog jumping at her side. Timeworn.

CHOKOSAI YEISHO. 1790-1805.

98. HANAOGI OF THE TEA-HOUSE OGIYA. With two Shinzo. A very lovely grouping of three women; the beauty herself in a robe of sweeping black over cherry color.

CHOKOSAI YEISHO—Continued.

99. LADY BY A SCREEN. She wears a robe of soft violet, tied with pink, and one bare foot can be seen under the folds that take on a Greek grace of line. She has a little girl attendant and two companions.

YEIZAN.

100. THREE WOMEN FROM A PROCESSION. Sheet of a triptych showing the attendants of Royalty on parade.

ORIGINAL WOOD BLOCK.

Japanese Color Prints, Gold Fans, etc.
The property of several different owners.

101. ORIGINAL WOOD BLOCK FOR JAPANESE PRINT, KAKEMONO SHAPE, showing Amaterasu, the first God (and Emperor) of Japan attended by his sons and daughters. Daikoku, etc. Cherry wood, date about 1750. Unsigned. (The early wood blocks relating to the Gods were never signed by the artists.)

YOSHITOSHI.

102. KEY BLOCK FOR TRIPTYCH. Combat of the Suikeden. Giant's battle, the faces tinted.

VERY RARE EXAMPLE, as the originals were used by the engraver and few have survived.

SADAHIDE.

103. KEY BLOCK FOR A TRIPTYCH. Combat of Benkei and Yoshitsune, the faces tinted.

VERY RARE. These key blocks were used by the wood engraver in cutting the block and very few of the originals have survived.

JAPANESE ANCIENT GOLD FOLDING FANS.

104. ORCHIDS OF IVORY, with green leaves on a grey and gold ground. Date about 1600.

105. JAPANESE OLD FOLDING FAN, unmounted. Huge rising sun among waves on a red and silver ground.

106. SMALL OLD JAPANESE FOLDING FAN. Stork flying to his mate in a blue stream on a gold field.

107. JAPANESE ANCIENT GOLD FOLDING FANS. Date about 1600. Successful fishermen and excited boy attendant, in dull gold and color on a gold ground.

108. ANCIENT JAPANESE GOLD FOLDING FAN. Date about 1600. Blue Morning Glories on silver with gold shokko pattern ground.

109. ANCIENT JAPANESE GOLD FOLDING FAN. Date about 1600. Storks feeding in a dark stream with gold ripples, gold ground with red and ivory clouds.

110. ANCIENT GOLD JAPANESE FOLDING FAN. Cuckoo flying from a Mimosa Tree, red, gold and grey ground.

---

111. RUSSO-JAPANESE WAR. Set of Ten Triptychs, by Toshikata, Gekko, Ginko, Yoshikage, and others, illustrating fierce battles, etc. (10 pieces.)

STENCILS.

112. SIX STENCILS, small folio size. Blue bells on a lattice, lobsters, flowers, etc. (6)

GYOSAI.

113. KEY BLOCK IN BLACK AND WHITE. A bird singing in the cherry tree in spring.

REPRODUCTIONS OF HARUNOBU.

114. THE BATH; MUSUME with attendant and Samisen. Framed. (2)

HIROSHIGE.

115. BIRD AND FLOWER PANEL. Mandarin Ducks on a windy day in autumn on the ice at the edge of the pond.

116. BIRD AND FLOWER PANEL. Long tailed Cock Pheasant on a drooping pine bough.

117. BIRD AND FLOWER PANEL. Paroquet on a pine bough.

118. HIROSHIGE'S SMALL TOKAIDO, Kaban form, original impressions. (43 pieces.)

HOKKEI.

119. SURIMONO. Egg plants in a gold straw basket.

HOKUSAI AND OTHERS.

120. KAMBARA from the small Tokaido; Hakone by Kuninaga; Breaking the Priceless Vase to save the boy, by Kunitora; and two prints by Utamaro (rubbed). (5 pieces.)

KUNISADA.

121. GIRL IN BLUE. Watching fireflies in an approaching storm.

KUNIYOSHI AND OTHERS.

122. TWO HOSOYE PANELS by Kuniyoshi; Kites at Fukuroi from Hiroshige's Shokoku Meisho; Ford at Kanaya from the 53 Views. (4 pieces.)

SHOSETSU.

123. PAIR OF BIRD PANELS. Wild Goose by Moonlight, and Heron in the reeds. Soft greys and white. (2 pieces.)

124. SURIMONO BY SHIGENAGA. Warrior attacking, and a humorous picture by Hokusai in black and white of four men entertaining a Demon. (2 pieces.)

TOYOKUNI AND HIROSHIGE.

125. NARUMI, by Hiroshige, from the "53 Views", and No. 9 of the Chushingura series by Toyokuni. Framed. (2)

UTAMARO.

126. BIRD AND FLOWER PANEL IN BLACK AND WHITE. Pheasant on a cherry bough. Very narrow panel.

YEIZAN.

127. LADY ARRANGING HER HAIR. She holds two mirrors, and stands by her dressing case of black lacquer.

JAPANESE COLOR PRINTS.

THE PROPERTY OF A WASHINGTON WAR WORKER GOING ABROAD

128. GOLD FAN: TOSA SCHOOL. Unmounted. Lady seated by a waterfall admiring wild pink flowers and gold and pale blue clouds.

129. SHINSHO. Posters of the Russian and Chinese Wars. Laid in small folio portfolio in Japanese binding. The owner has pencilled explanatory text on many of the backs of all these color prints, thus making it of great interest to collectors who do not read Japanese. Published by Kobayashi of Tokyo, Japan.

130. BEAUTIFUL WOMEN OF UTAMARO. Reproduced from the original blocks for the members of the Fine Arts Club at Tokyo. 16 plates laid in two folio portfolios in Japanese binding. 2 vols., folio. (Tokyo, 1915.)

The sixteen plates in the size and colors of the originals represent the finest Utamaro prints: including Hanaogi of Ogiya, the Kitchen Girls, the Weaving Girls, Catching Fireflies, etc.

131. BING (S.). Le Japon Artistique. The original parts bound in 3 volumes, retaining the original pictorial covers. Sm. folio, half-crimson morocco, gilt tops, uncut. Paris, 1888-1891.

Compiled with the assistance of the best posted critics of Japanese Art, Hayashi, Anderson of the British Museum, E. de Goncourt and Ph. Burty, the noted French critics and connoisseurs. It is profusely illustrated with 360 full page plates both plain and in the colors of the originals of prints, bronzes, lacquers, paintings, etc., with many illustrations in the text. A wealth of valuable information for the collector with the advantage of the many plates for guidance.

132. HISTOIRE DE L'ART DU JAPON. Ouvrage publie par le Commission Imperiale du Japon, 1900. Preface by T. Hayashi. Folio, vellum back, gilt top. Paris (1900).

Fully illustrated with full page plates, both plain and in the colors of the originals of the best Japan has produced from the earliest times in lacquer, painting, carving, bronzes, swords, guards, etc. VERY VALUABLE FOR REFERENCE, the folio size of the page allowing for the most faithful reproductions.

JAPANESE SCREEN.

133. SIX FOLD SCREEN OF GOLD PAPER ORNAMENTED WITH KAKEMONO PRINTS. By Yeizan, Kunisada and Shunsen. Height 36 inches.

Very decorative. One of the Kunisada prints has the Marusei stamp.

BUNRI.

134. BOAT ON A RIVER. Small print in nice color and gauffrage.

HIDEMARO.

Pupil of Hiroshige.

135. NANA KOMACHI KNEELING WITH A FAN: Beauty reclining on a couch. 2 broadsheets.

HIROKAGE.

136. SERIES YEDO MEISHO, IN NINE UPRIGHT BROADSHEETS, with "Ogi" or "Fox Fires." Gohyaku or Place of "500 Buddhas"; Water Conjurers, etc. (9 pieces.)

HOKUSAI.

137. THREE PRINTS FROM THE "47 RONINS SERIES." Including the Proclamation, the Petition and the Defense. (3 pcs.)

138. YORO WATERFALL. From the series "Travelling Round the Waterfall Country." Good impression, mounted.

HIROSHIGE.

139. TOKAIDO IN KOBAN OR SMALL FORM. 12 plates from this miniature "Tokaido," including Mist at Mishima, Hakone, Minaguchi, Nippon Bridge, etc.

140. HIRA BOSETSU OR WINTER SNOW. From the upright "Omi Hakkei." A curve in the hills in the foreground shows the still expanse of Lake Biwa, the loveliest spot in Japan, in the chill of winter ice and snow.

FINE IMPRESSIONS WITH MARGINS of a very rare snow print.

141. MATSUMOTO. Water View with a fine view of Mt. Fuji in graded grey-blue. From the upright "36 Views."

142. SNOW LANDSCAPE WITH PINE TREE AND VILLAGE. One of the best liked snow prints by this artist, and in fine early coloring.

143. HORIKIRI SHOBU. The well-known flower panel of Iris, with three tall lilac blossoms in the foreground, pond and iris plants beyond.

144. WINTER SNOW AT NUMADZU. The frozen river with its two bridges, tall bare trees clearly outlined against the misty snowy hills, and coolies plodding in the snow, make one of the most pleasing of the Hiroshige snow prints. Slight damage at top. "53 Views."

145. USHIMA TENJIN, TOKYO, IN SNOW. A very scarce snow print from the "Yedo Meisho" in fine and crisp coloring.

SIX PRINTS FROM THE "100 VIEWS."

146. KOMAGATADO RAIN AND WIND. From the "100 Views" upright series.
FIRST IMPRESSION showing the grain of the wood block, and of beautiful color.

147. OGI WITH THE FOX FIRES. Good printing of a famous woodblock; the sky of graded blue showing the stars, the old green pine and leafless cryptomeria well outlined; color of the "ghost foxes" and the flames oxidising into a pleasing tone.

148. GREAT EAGLE OF SUSAKA. A famous snow print of Yedo Plains from the "100 Views of Yedo." Original impression but rubbed.

149. ASAKUSA WITH THE SWINGING GLOBE LANTERN. One of the best known snow prints of the "100 Views."

150. KISO GORGE IN WINTER. A good printing of a famous upright snow scene, with the glittering reflection of the stars in the rushing stream at the foot of the gorge.

151. NIHON BANK AND WANING MOON. Twilight landscape.

---

152. MUROTSU CLIFFS IN WINTER. A rare print from the "Shokoku Meisho" of blue water, well graded and great rocks and trees snow covered.

153. HARATO AMA. From "Shokoku Meisho, 100 Views": a print in shades of green.

154. MINAOCHAI BASHI. From the upright and rare series "Shokoku Meisho," in camellia leaf green and grey-black of a heavy storm.

155. MOONLIGHT AT ROTOTAMAGAWA. A beautiful upright moonlight landscape, the grey hill tops silvered in the light, and a pretty flight of birds across the moon.
From the rare "Shokoku Meisho" series.

FROM THE "60 VIEWS."

156. YAMABUSHIDANE. Very good (and not too dark) printing of the celebrated Hurricane; the same, good coloring, but two holes. (2)

KAMBARA. (Girl Reading.)

157. KAMBARA. (GIRL READING.) Okitsu, Kanagawa. Four upright prints, three of which are water views. (4 pieces.)

HIROSHIGE AND TOYOKUNI KUNISADA.

158. NUMADZU FROM THE UPRIGHT "53 VIEWS." The landscape of fine tone and the figures rather more subordinated to it than usual.

159. PRINT FROM THE FISH SERIES. Flounder and Blue Fish with Egg-plant and Blossom.

160. NIPPON BRIDGE. A gay street scene, the shops all hung with blue silk curtains with the picturesque large white characters.

161. ISHIYAKUSHI. Windy Hill Top in a snow storm, with traveller on horseback and two on foot.

162. TIGER RAIN AT OISO FROM THE "TOKAIDO SERIES." Good and clear impression, but repaired at top in the rain cloud.

163. YEJIRI AFTER SNOW. A rare snow print in good coloring, left corner worn. Tokaido.

164. SHIBA URA; showing the large junk just passing from view. Oblong print from the Yedo Kinko Hakkei.

165. THE GREAT RAIN PRINT FROM THE KISOKAIDO. Hiratsuka by Yeisen.
Unusually well printed impression; with good blues in the wind-blown cloaks of the coolies and the bales of the laden oxen.
(See Illustration)

166. ARAI HARBOR WITH DISTANT FUJI. A finely printed water view from the "Marusei" Tokaido.
Good clear and fresh impression with margins of a scarce print.

167. MOUNTAIN PASS AT HISAKA. A print from the "Marusei" Tokaido noted for the printing of floating clouds over a sky of softly graded blue, with the foreground in the early coloring of yellow shading into green.

168. MARIKO SNOW from the "Marusei" Tokaido. A good print and very scarce, and a celebrated snow landscape.
(See Illustration)

169. WINDY DAY AT TARUI. From the "Marusei" Tokaido. Early impression with margins in good coloring.

170. CHANOMIZU SNOW VIEW. The Trees on the steep river banks bend under the weight of snow, the distant landscape is obscured, the bridge is well covered, and snow blots the blue river.
Fine print with margins from the "Yedo Meisho."

171. TOEZAN TEMPLE AFTER A HEAVY SNOW.

172. ZOJOZIO TEMPLE IN A SNOW STORM; the grounds and dark pines heavily covered.

173. TSUKUDIJIMA. One of the best liked "Sailboat" prints, the picturesque pink junks with billowing striped sails in the village harbor.

174. TAKANAWA HARBOR BY MOONLIGHT. A well-known moon print with many junks with furled sails anchored in the harbor.

175. SHIBA SHIMMEI IN A HEAVY SNOW STORM. Snow is still falling and the visitors to the Temple are well wrapped, their yellow umbrellas almost snow-covered. Fine impression, margins.

176. MOONLIGHT IN TAKENAWA HARBOR. Margins. A print always reminiscent of Whistler's "Billingsgate" with the anchored barges.

177. KIMOJI SNOW LANDSCAPE. Yoshiwara by Moonlight: Adzume River Bank. (3 pieces.)

GOTOTEI KUNISADA.

178. BLUE PRINT OF A BEAUTY. Hanaogi of Ogiya. Printed in two tones of blue and black. Very fine color.

179. TWO WARRIORS IN SNOW STORM. Diptych.

KUNITERU.

180. EJIRI FROM THE "53 VIEWS." Fuji seen across the harbor from a village street.

KUNIYOSHI.

181. YUI AND A FISHER GIRL WITH NET. Her robes of blue and the large net which partly obscures Mt. Fuji printed in aubergine.

182. THREE EELS AS POETS, very amusing; a group of solicitors for a tea-house. (2 prints.)

183. PRINT FROM THE "100 POEMS" SERIES, with a view of the sea from the balcony.

184. GIRL SEEN AT HALF-LENGTH, with a tray of cocoons.

TOYOKUNI II OR TOYOKUNI KUNISADA.

185. SENZU IN A BLUE ROBE, with a fan. The pendant cherries in the open doorway add a pretty touch.

186. LADIES WITH NEW YEAR GIFTS. Print on a grey ground.

187. THE LADY OF THE FIREFLIES: The Lady of the Carnations. Two prints from the series. (2)

188. ACTOR AS A BUDDHISTIC ANGEL, coming down on a cloud over the sea.

189. SAMBASO DANCER, in pale blue with brilliant feather collar.

190. IKKYU AS AN OLD MAN, his long white hair in gauffrage, and wearing a robe flowered in large peonies.

191. SOMEWAKI ON THE BRIDGE AT NIGHT. By Kunisada Toyokuni.

SETSUHO.

192. FLOWER PANEL. Iris and Dragon Fly.

TOYOKUNI.

193. GODDESS AND TWO ADORERS. "Fukuroi" from the "53 Post Stations of the Tokaido."

194. SEGAWA IN A PINK AND GREEN ROBE near a large sign of browning red.

195. HANAZUME BY A PRETTY LANTERN; twilight background.

196. KIKUNOJIO AS A LADY. In a striped robe bordered in rich black, standing near an open barred window.

197. BANDASABURO AS A SAMURAI. Fine rolling sea and sunset landscape background. Oblong print, and a rare form for this artist.

UTAMARO.

198. SEGAWA WALKING, with two Kamuro in pink. Good example of Utamaro's grace of motion and beauty, but mellowed.

199. HASHIRAYE: TWO LOVERS, mounted on a gold panel.

200. KAKEMONO PRINT, mounted on old brocade silk. "Lady of many Hairpins" in gala attire.

KAISEI YEISEN.

Five "Blue Prints" of fine shades of Hawthorn blue.

201. BLUE PRINT OF A BEAUTY. Tsuruteru of Ogiya in her new dress of blue.

202. HASHIDATE OF OGIYA: BLUE PRINT. Very fine color, her black obi patterned in blue butterflies, repeated in the robes of the little kamuro who is almost obscured by the many folds of blue robes of her mistress.

VERY FINE AND FRESH EXAMPLE OF A BLUE PRINT.

203. BLUE PRINT OF A BEAUTY. "Style of Blue Dress in Cherry Blossom time."

Very fine and fresh example in a beautiful shade of blue.

204. BEAUTY IN BLUE ATTENDED. Fine example in tones of blue.

UNUSUALLY FINE CONDITION AND FRESH COLORING.

205. BLUE PRINT DIPTYCH BY YEISEN. "April" "Style of Blue Dress"; showing two Geisha girls near a bamboo fence. Printed in tones of blue and touches of cherry color.

206. HANA OGI OF OGIYA, playing the samisen; her robe brocaded in bats in black and aubergine. Wormed.

207. YEISEN LANDSCAPE AND FIGURE PRINT. Hodogawa Bridge and Village, with girl in the foreground.

208. THREE BEAUTIES DRINKING SAKE. They are pictured as seated in a tea-house; in robes of imperial yellow and purple; a dancing scene shadowed on the intervening shoji.

209. GIRL IN YELLOW. Remarkable color effect, her robes of imperial yellow, tied with a soft black obi brocaded in stork crests in aubergine and white. Pub.: Yamasho.

210. TWO GEISHA GIRLS. Karasaki and Nishiki O of Choshiya. From the "Serio Bijin," or "Beautiful Yoshiwara Girls," seen at half-length. Mounted.

211. EVENING GIRLS. Orihae of Okomotoya, tying her black obi; her tired companion asleep resting on a yellow brazier.

212. BEAUTY STYLE OF TOMIGAOKA. A tall beauty in a red brown uchikake tying her soft black obi.

213. TWO GIRLS HAND IN HAND. Their soft pastel robes tied with rich black and brocaded green obi. One carries a lantern.

214. TWO HASHIRAYE. Girl and her lover; Two Geisha Girls reading. Two hashiraye mounted on gold panels, each with damage. (2 pieces.)

215. HASHIRAYE. Two Geisha Girls, Mounted on a gold panel.

YOSHIKAGA.

216. GEISHA IN A SHORT BLACK GOWN, flowered in Cherry blossoms.

YOSHIKUNI.

217. UEMATSU IN THE BELL TOWER BEATING HER DRUM. A very pretty print.

TRIPTYCHS.

218. OSHITOSHI. TRIPTYCH. Diving Girls bringing up awabi shells for a nobleman and lady.
Very rare example of the nude in Japanese art.

219. KUNIYOSHI TRIPTYCH. Lady with maids, one carrying the baby on a misty morning.

220. KUNIYOSHI TRIPTYCH. Rain storm, with six people sheltering under a large tree.

221. BLUE TRIPTYCH BY KUNIYOSHI. Three Geisha girls.

222. TRIPTYCH BY KUNISADA. Boating party in summer, with a man and six women.

223. KUNISADA TRIPTYCH. Young lord visiting a Tea-house by moonlight. Two girls appear at either side.

224. KUNISADA TRIPTYCH. Maple viewing. Very fine coloring, printed by Marusei.

225. KUNISADA TRIPTYCH. Open doorway leading to Cherry Grove, nine ladies, a man and little girl preparing to leave. Fine color, published by Marusei.

226. TRIPTYCH BY KUNISADA. House cleaning time. Three women seen against a gay background.

227. KUNISADA TRIPTYCH. Feeding the Goldfish.

228. KUNISADA TRIPTYCH. BUILDING A SNOW MAN, a very pretty snow print with children busily engaged, three older people to one side.

229. KUNISADA TRIPTYCH. SUMMER COOLING BY MOONLIGHT. Two young men and two girls on a boat. River landscape, moonlight and misty shores.

230. KUNISADA TRIPTYCH. Lord Genji and the Diving Girls on the shore. Fine water view in the background.
Rare example of the nude.

231. KUNISADA TRIPTYCH. Group on the Balcony in spring.

232. KUNISADA TRIPTYCH. Ladies, girls and a man grouped round a tray of lunch.

233. KUNISADA TRIPTYCH. Balcony scene; a little girl serving sake in a blue bowl.

234. KUNISADA TRIPTYCH. Balcony with a man and two girls admiring the garden and river view; one girl tying up the curtains.
(See Illustration)

235. KUNISADA TRIPTYCH. Lady arriving in a Kago to pay a call. Cherries are in blossom.

236. KUNISADA TRIPTYCH. Summer night, moonlight; a boat passing a verandah where four ladies and a child are sitting in the cool evening air.

237. KUNISADA TRIPTYCH. Stone lantern and bowl at the entrance of a house, with several groups of people.

238. KUNISADA TRIPTYCH. Spring day, with ladies preparing to put the kettle on the brazier.

239. KUNISADA TRIPTYCH. Cold day in winter; many ladies grouped round red and yellow braziers.

240. KUNISADA TRIPTYCH. The Orange lanterns. A very pretty musical party at night on the Verandah. Masses of cherry blossoms at the back.

241. KUNISADA TRIPTYCH. Autumn in a garden, with a stream and a youth who discloses himself to his sweetheart.

242. KUNISADA TRIPTYCH. Youth visiting a girl; two other looking through the window bars.

243. KUNISADA TRIPTYCH. Verandah Scene at night, Cherry Season, a man and five women seated on the verandah lit by two ando and many lanterns enjoying the fragrance of the Cherry blossoms.

244. KUNISADA TRIPTYCH. Theatre Scene, showing Dancing Girls on the stage.

245. LORD GENJI AND THE DIVING GIRLS. One wringing out her hair, another partly robed, two coming out of the water.
Very well drawn examples of the nude rare in Japanese art.

KAKEMONO PRINTS.

246. CHIKAYOSHI. Girl in black on a boat.

247. KUNISADA. Girl in a snow storm, with raised yellow and black umbrella.

248. KUNISADA. Girl from the bath: blue robe and printed on a yellow ground.

249. KUNISADA. Pretty girl in a Morning Glory robe looking at a blue brocade.

250. KUNISADA. Girl wearing a robe of shaded blues, tied with black.

251. KUNIYASU. Geisha in a robe flowered with large chrysanthemums, printed on a yellow ground.

252. KUNIYOSHI. Girl in a short gown with large blue and brown medallions carrying fan and insect cage.

253. KUNIYOSHI. Girl in blue with a blue jar.

254. KUNIHIDE AND KUNISATO. Two Youths, each with a falcon. (2 pieces.)

255. SHUNSEN. Tall girl in shaded blue looking at her reflection in her mirror.

256. SHUNSEN. Girl in a snow storm with a large yellow and purple umbrella; her soft robes tied with rich black.

257. SHUNSEN. Girl in snow storm; the same print, but in a variation in coloring (worn). SHUNSEN. Geisha with flowing hair, in a robe of bold pink fan patterns. (2 pieces.)

258. YEISEN. Girl in blue, carrying a tablet with raised blue and yellow umbrella.

259. YEISEN. Maid in a short gown.

260. YEISEN. Girl holding her blue robes, with letter under her arm.

261. YEISEN. Girl in blue passing a red sign.

262. YEISEN. Girl raising her umbrella on a winter day. Her robes of soft black and a blue cloth over her head.

263. YEIZAN AND YEISEN. Summer and winter. Two girls. (2 pieces.)

264. YEIZAN. Girls in a pale blue cherry flowered robe parting a blue curtain. Youth with basket hat and flute. (2 pieces.)

265. YEIZAN. Geisha girl in gala array, her gown of butterfly pattern and her black striped obi with pink medallions.

266. YEIZAN. Girl in pink and black with sun umbrella of old red and yellow.

267. YEIZAN. Girl in summer with umbrella: variation of the same, the coloring being now blue.

268. YEIZAN. Girl with a lighted taper.

269. YEIZAN. Girl with lantern, girl with letter and youth in black (by Shunsen). 3 pieces, mellowed.

270. KAKEMONO PRINT, mounted on fine old brocade. Geisha girl in black uchikake in a bold pattern.

KUNIMARU.

271. KAKEMONO PRINT, mounted on old brocade. Lady in robe of fine black, flowered in wistaria. Rubbed.

272. KAKEMONO PRINT, mounted on paper. Geisha girl by Ryukoku.

GOTOTEI KUNISADA AND OTHERS.

273. BLUE PRINT. Geisha girl by Kunisada; Blue print, girl with basket by Kuniyoshi; Groups of women by Tsukimaro, etc.

SHIGENOBU AND OTHERS.

274. LADIES CROSSING OI RIVER. Diptych, rubbed; Figure and landscape by Hiroshige (wormed); Sumida River Bank by Tsukimaro with seven ladies, diptych (rubbed). Print from Kuniyoshi's "Acts of Filial Piety," etc. (6 pieces.)

HOKKEI, YEISHI AND OTHERS.

275. SURIMONO BY HOKKEI. Flower arrangement, etc., by Utamaro, a surimono after a Korin lacquer box; and Yeishi's print seller (a girl in a print shop selling a Yeishi print to a youth), etc. Chuban form, but some are time worn. (6 pieces.)

KANO MOTONOBU.

276. THREE FAN DRAWINGS. Copies of Motonobu. (3 pieces.)

UTAMARO REPRODUCTIONS.

277. THE DIVING GIRL TRIPTYCH. Two Lovers, broadsheet. Fan Print All reproductions of famous print, the "Diving Girl" triptych holding a record price in Japan. (3 pieces.)

REPRODUCTIONS OF SHARAKU PRINTS.

278. ICHIKAWA DANJURO AS MORONAO. Brown robe and blue shoulder cover. Silver ground.

279. ICHIKAWA DANJURO AS MORONAO. The same, another copy.

280. ACTOR AS A WOMAN. Tonase, wife of Honzo. Silver ground.

281. MAN WITH PIPE. Robe of deep black and white checks, silver ground.

282. MAN IN RED DRAWING HIS SWORD. Silver ground.

283. WRESTLER AND COMPANION. Silver ground.

LANDSCAPE REPRODUCTIONS.

284. MISHIMA from the "53 Views"; Kameyama; Sumida River; Hokusai's Ryogoku Bridge, etc.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library